



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

THE DECORATOR AND FURNISHER.

Vidrio 2, who is almost crowded out by his own productions of excellence, contains some of these samples.

In the center of the city, or the rather narrow calle (street) Asalto (near the rambla del centro), on the left hand side going toward the fortress Monjuich, there is the most remarkable of modern buildings for private use on the Hispanian peninsula. It is constructed literally of massive ornamental iron and stone. At first sight it would appear to be the locale of an ambitious American insurance concern, but it is simply the occasional resting place of an over-wealthy Spanish citizen and a prolific family. This is Senor Guell. His consummate decorator and architect—designing even the ordinary furniture—is A. Gaudi, calle Diputacion 339.

The writer has had many an edifying chat with this latter *ciudadano*, and a second inspection of the great house with him. The decorator, as well as the proprietor, said there would

MURAL DECORATION.



HE decorative instinct in man is as pronounced as the inherent reverence of his nature. The tendency to adorn the person and the dwelling exists among the most savage and barbarous tribes, and from the days of the cave-dweller down to our own times, the progress of civilization has been marked with a corresponding development in art.

The necessities of man laid the foundations of art. He needed shelter from the elements, and fashioned for himself a rude hut of boughs and tree trunks,

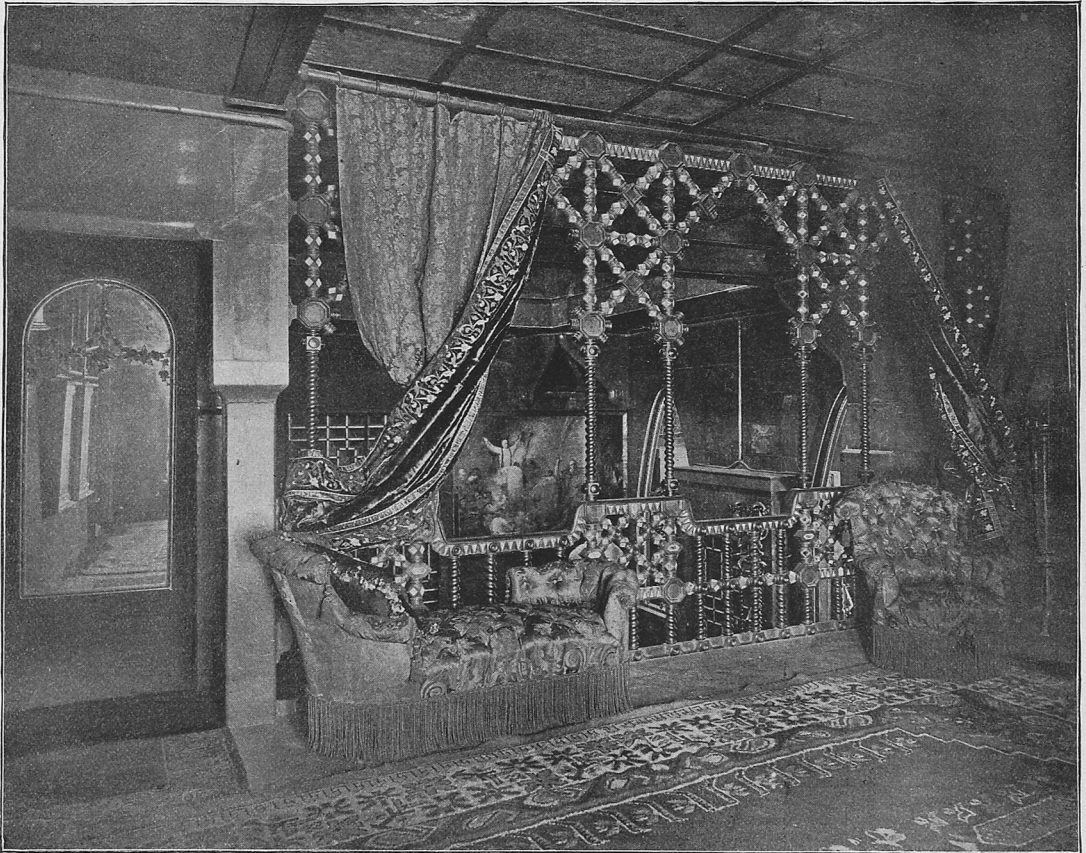


FIG. 2.—CORRIDOR OVERLOOKING THE GRAND SALLE IN THE RESIDENCE OF SENOR GUELL, BARCELONA.

be no inconvenience in taking photographs. Both gave thanks in anticipation of receiving, some day, copies of your journal containing the brief account and reproductions. So does the photographer.

Opinion on the decorating and furnishing would be almost superfluous here. Your readers can form their own ideas therefrom. The chaste, and sometimes unique designs will take care of themselves, so far as evolving good comment is concerned.

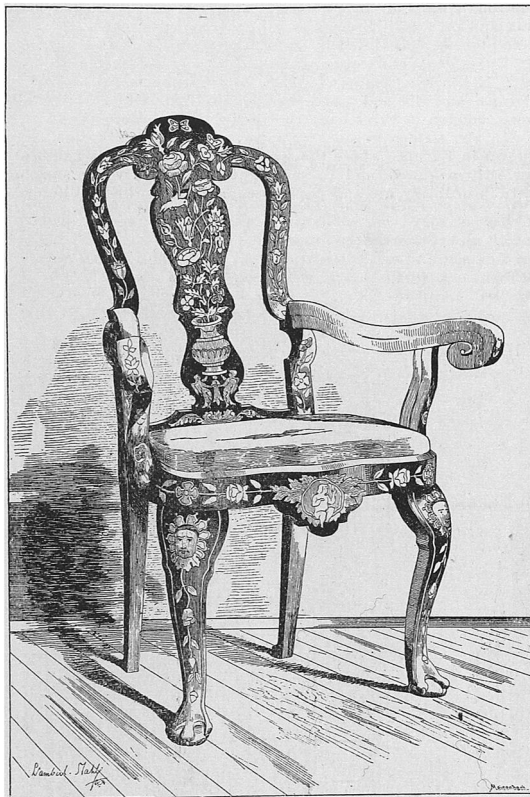
Fig. 1 is a reproduction of the Grand Salle, and Fig. 2 that of the corridor overlooking the Grand Salle. In our next issue we will give illustrations of the dining-room, private chapel, and one of the bedrooms of the mansion.

which had been riven from the earth by the tempests. When he had discovered by experiment the added comfort afforded him by this hut, he cast about for implements wherewith to secure trunks which were straighter and boughs less gnarled, and that which was at first but a temporary shelter became a permanent habitation, and thus architecture, the most lasting of all manual achievements, had its birth.

From architecture as a center, all other arts radiate, for architecture insures the permanency of all artistic effort. The sense of beauty was as inherent in the human race in its childhood as it is in children, whose growth and development in our own time is a type of all that is gone before and all that will follow in the progress of humanity. The blue of the sky, the

THE DECORATOR AND FURNISHER.

green of the mosses, the colors of the flowers, the purple of the hills, and the myriad aspects of nature were familiar and dear to the savage ancestors from which we spring. The house was in a certain sense a prison to him and a necessary evil. The rude walls cut off from his view the shimmering color, of which he was as fond as is a child of a bright colored bauble. He wished to have always before him something that would present to his imagination the scenes in which he most delighted. Was he a huntsman? If so he spread upon the earth and hung upon the



Dutch Inlaid Chair, Eighteenth Century, from *Das Möbel*.

walls the skins of the wild beasts that he had slain, and to his family and friends related the glories of the chase, the cunning with which he overcame cunning, the joy of victory. These skins of animals served the double purpose of comfort and adornment, and were probably the first carpets, and the first wall decorations. In the remotest times there were scattered over the earth numberless tribes of herdsmen and shepherds, who subsisted on the flesh and milk of their flocks, and whose garments were made from skins. The wool torn by the bushes from the sheep and blown into slender filaments by the wind probably gave rise to spinning and weaving. The antiquity of the art of producing cloth from wool is very remote, and what nation or tribe invented weaving cannot be determined. Certain it is, however, that prehistoric men wove cloth and fashioned from wool garments to cover the body.

The sense of color is fully developed in the savage. What he admired in the color of the trees and flowers he soon found could be reproduced, and in the juices of roots and herbs, and from various common minerals, he learned to produce dyes by means of which his garments could be stained, and thus insure for himself marks of individuality. This same striving for individuality led him to decorate his dwellings with woven stuffs in which skillful female fingers had striven to reproduce his favorite animals and the sports that pleased him most.

All these forms of decoration, on account of the material with which they were executed, were perishable, and it was man's

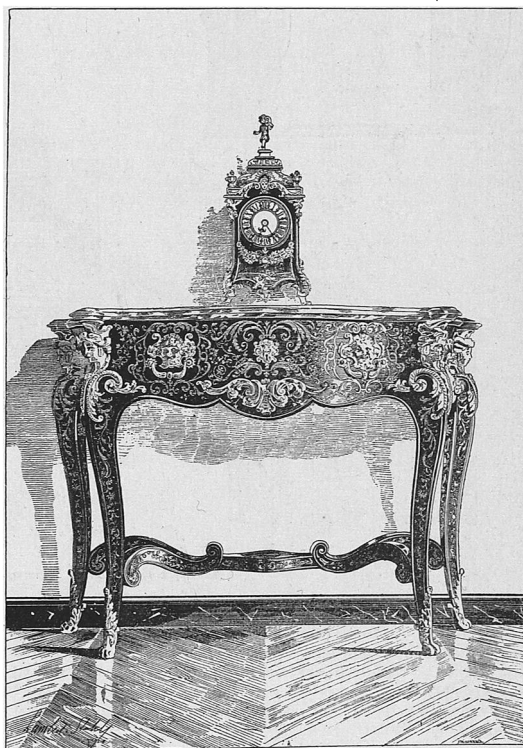
wish to impress on posterity his individuality, to leave to the world some record that would be imperishable, that led him to make the eternal granite a voice which should tell to the world that he had lived, had thought, and had executed.

There is a great space of time and effort lying between the centuries, when man built huts of storm-riven boughs, the temples of wood and stone, and the granite pyramids. This chasm was bridged by man's inventive skill.

Little by little the ideas of form and color became systematized, till we find in the rock-hewn temples of Egypt a definite theory, both of architecture and decoration. Here we find that not only were the dwellings themselves rudely carved and decorated, but utensils of domestic use were also gayly painted.

In this childhood of domestic decorative art, the imagination played no part. With ideal beauty art was entirely unacquainted, but we find in the wall decorations in the tombs of temples of ancient Egypt, decorations probably made five thousand years ago, representations of battles and religious rites remarkable for technical skill. These hieroglyphics are truly marvelous for the fidelity with which the artists reproduced the various forms of animal life with which they were acquainted, and in this particular branch of art they have never been surpassed.

The manner of the production of this wall decoration is thus described by an eminent archæologist: "The wall was first chiseled as smooth as possible and the imperfections of the stone filled up with cement or plaster, and the whole rubbed smooth and covered with a colored wash; lines were then ruled perpendicularly and horizontally with red color, forming squares all over the wall corresponding to the proportion of the figures to



Louis XIV. Console and Clock (1643-1715), from *Das Möbel*.

be painted upon it. The subjects of the painting were then drawn in outline and the figures painted." These were then sculptured in low relief, and the atmosphere being remarkably clear, the colors were preserved for centuries.

Sculpture was recognized as the best means of giving permanence to artistic ideas, and was used in various forms by the ancients, as mural decoration. One form of this work, which is common in our own day, is found among the pyramids of Gizeh

THE DECORATOR AND FURNISHER.

and in the ruins of Pompeii. This is the wall sculpture known as "marble veneering." The temple of the Sphinx, as is well known, was built of rough blocks of granite. The interior walls are lined with beautiful African alabaster, three inches thick, fastened with cement to the granite walls.

This marble veneer played an important part in Moslem architecture, and was also used in the decoration of cathedrals in Western Europe even as early as the tenth century. Geometrical patterns of wonderful beauty and intricacy were carved in high relief in stone and marble. The high points were often touched with gold and gave a pleasing and harmonious effect. This style of mural decoration was much used in the dwellings and other buildings in Spain, and in the fifteenth century, stone panelled work, with such tracery was used for the decoration of palaces, churches and public buildings, and in the Byzantine churches of a much earlier period.

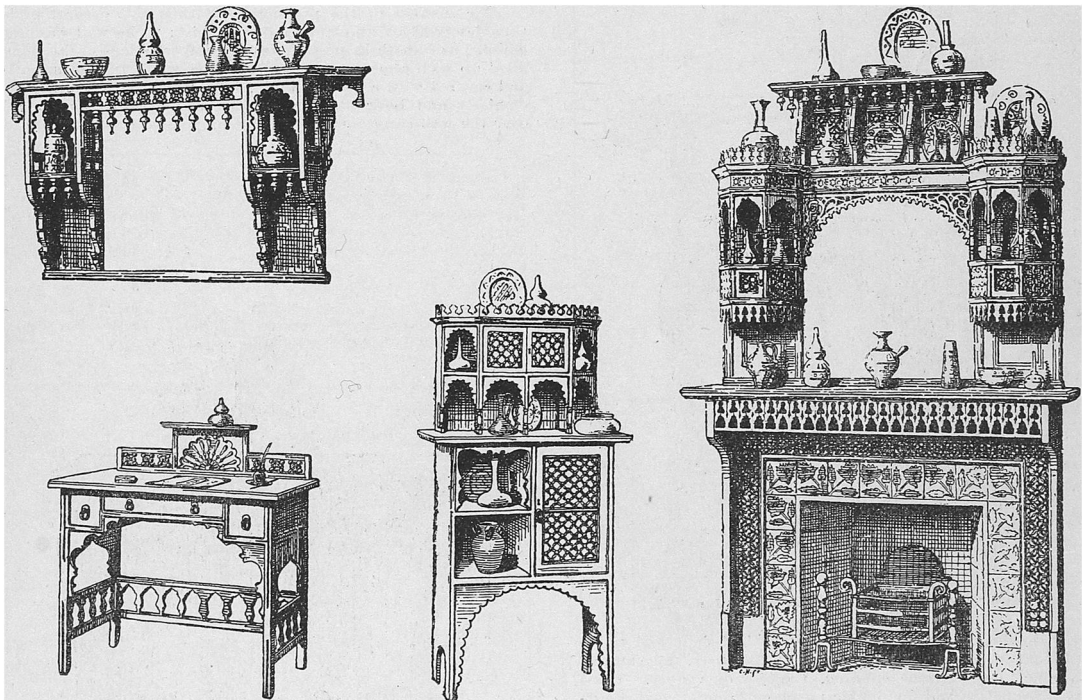
The Moslems also used largely in wall decorations the glazed brick and tiles now commonly employed for flooring, and the colors they burned into the glaze were beautiful and lasting. This form of decoration was also largely used in the Alhambra, and is called azulejos. Carved wall decorations, while used both

in relief and painted in various colors. Wall paper had, in the meantime, been extensively practiced by the monks of Europe. From the seventh century it had been the custom to decorate the walls of churches and cathedrals with biblical scenes and diaper designs. Powderings, crosses and stars were largely used in decorating the spaces of the wall where other subjects would have been inappropriate. Rich color effects, in bands of reds and blues, were also painted upon moulding ribs and arches.

Between the wall carvings, stucco and tapestry, there was a means which was employed by the nobles in the hangings for the rough walls of their palaces. This was canvas treated with wax and painted. From the painted canvas to paper stamped with stencils, or painted by hand, the transition was gradual.

These engraved stencil plates had been in use by the Chinese and Hindoos a thousand years before they were known in Europe, and silk and linen stamped in figures by this means were common in those countries in the time of Herodotus.

In the sixteenth century, paper, as a wall decoration, was known in Europe, where the secret of its manufacture had been perfectly acquired, and in the eighteenth century the stencils were in ordinary use and paper became the favorite wall decora-



MORESQUE OVERMANTEL, WRITING-TABLE, CABINET AND MANTEL FITTING.

in Greece and Rome, were not so common as the cheaper and equally beautiful stucco work. The manner of applying this material was simple and effective. The wall surface was covered with stucco, and while it was still wet the designs were sketched with a stylus upon the soft material. Stucco was then applied in lumps and rapidly modeled into relief. Stucco was used largely by the Moslems, and brilliantly painted with gold and pigment, was a splendid and appropriate finish for the interior walls of their magnificent palaces.

Tapestry came originally from Byzantium, where its weaving was brought to a high state of perfection, although the idea of such wall decoration was the development of man's earliest and crudest notions of decoration. Its expense, like that of wall carving and stucco, was very great. Stamped leather, which, in a measure, superseded it, was also costly, and possible only to the very wealthy. This stamped leather consisted of the skins of goats and calves cut into rectangular shapes and covered with silver-leaf, then varnished with a yellow lacquer to give the appearance of gold. It was then stamped with dyes sunken and

tion, and has so continued down to the present time. Many of the designs now in use are copied from the carvings and tracery dating back thousands of years, and the colors are sometimes exactly similar to the compounds used by the ancient Egyptians in painting their hieroglyphics.

The decorative art of to-day shows a tendency to abandon paper, canvas and the more perishable mediums and to return to the more ancient and durable forms. Mineral wool, linerusta and stucco are in high favor in domestic architecture, and wall painting in its most tasteful and durable form is superseding paper.

At an elegant dinner, lately given, the cloth was of yellow silk, plaited and bunched together in such a way that the orchids and yellow roses used in decoration were held upright without the aid of vases, and the places for the guests were designated by long scarfs of silk tied to the backs of the chairs, and embroidered with their initials.